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Enoch, in her old age (and I had never before thought of Eve as growing old). She was being borne on a litter, her great son Cain at her side, and was pointing, as she sat, toward a clump of trees on a distant knoll and saying or seeming to say to Cain, "You see those trees yonder? Well, that was Paradise." But Paradise does not lie behind us—back beyond "Enoch's Pillars." It lies in the direction in which this glorious and immortal Mother of Beauty looks in these collections—forward—the direction in which I hope she will guide, through countless fifty years, the eyes of all the children in this, the first city of the earth.

That this may be the relationship between art museums (and this Museum especially) and public education, is my jubilee wish on behalf of the State.

#### LOANS IN THE CLASSICAL DEPARTMENT

WHEN a loan exhibition of Greek art was held at the Burlington Fine Arts Club in London in 1904 the occasion was a memorable one, for Great Britain possesses a wealth of fine classical works even outside her museums; and the marbles, bronzes, vases, terracottas, and engraved stones brought together on that occasion bore testimony to the splendid opportunities which British collectors had had and used during the last half century. In more recent times, however, it has been increasingly difficult to obtain Greek and Roman works of first quality, so that American collectors, who entered the field of collecting later than the British, have had fewer chances. They therefore for the most part left the acquisition of classical art to public museums and devoted their own energies to the works of later periods.

This condition is strikingly brought out on the occasion of our Fiftieth Anniversary Exhibition. While the Museum collections of Gothic, Renaissance, eighteenth-century, and modern art have been reinforced by a large number of first-rate works from private collections, only six loans are included in the Classical Department. Fortunately, though few in number, their

quality is high; so that their inclusion among our own material for the Anniversary Exhibition is an important event.

We may mention first the marble head of a girl (fig. 1) of the fourth century B.C., placed in the Sixth Classical Room (Pedestal G 2). It is lent by Henry Goldman, through whose generosity it was shown in the Museum once before, in the year 1917.<sup>1</sup> In its present setting, with the other material of that period, its delicacy, quiet, and refinement are even more evident; for the



FIG. 1. HEAD OF A GIRL  
GREEK, IV CENTURY B.C.

head is a typical product of its time and can be best understood when surrounded by other works which express the same spirit, such as our head of a Young Athlete, the newly acquired torso of Aphrodite, the bronze mirror reliefs, and the little Tanagra statuettes. This spirit is one of grace and gentleness. It is a reaction from the impersonal, severe idealism of the fifth century to a more personal charm and individualism. Naturally, this new spirit found its most appropriate expression in representations of female figures. In the minor arts the Tanagra statuettes are its most typical representatives; in sculpture we find it best expressed in the female heads of

<sup>1</sup> Published in *Art in America*, 1917, pp. 130 ff.

"Praxitelean" style. We have, unfortunately, no original works left by Praxiteles, except his *Hermes*, and the Roman copies of the *Knidian Aphrodite* are merely mechanical reproductions; so that for an appreciation of the qualities which made his female statues world-famous, we are dependent on contemporary works reflecting his style.

Among such works, the Goldman head occupies a prominent place. The beautiful oval of its face, the high, triangular forehead, the marked breadth of the nose where it joins the brow, and the sketchy, lifelike treatment of the hair are all characteristic features of Praxitelean sculpture. Above all, in the treatment of the eyes it reflects the subtlety of the master; for they have the gentle, dreamy expression, "the melting gaze with the bright and joyous expression," of which the poet *Lucian* speaks so admiringly in his description of the *Knidian Aphrodite*. And though, of course, the execution has not the finish and consummate treatment of surface which made the products of Praxiteles famous, it can nevertheless give us an idea of the delicate beauty of his works. The head is evidently part of a statue and must have been trimmed to its present shape in recent years.

Two silver cups (fig 2) decorated in repoussé relief, parcel gilt, date from the Hellenistic period (III—I century B.C.) and have been placed in the Seventh Classical Room (Case H 2). They too were shown in the Museum before as a loan, in the year 1918.<sup>1</sup> Each cup had originally two handles, but these have disappeared. The subject of the reliefs is taken from bird life. Long-legged cranes are hunting for food in a wheat field. Some have found their prey and are seen eating fish and water snakes amid ears of wheat, sorghum, and poppies; others are still looking for their share, or are nibbling at the grain; and still others have had enough for the time and are quietly enjoying a rest. Here and there grasshoppers or bees are seen crawling and resting along the ears and flowers. We could not have a more charming and lifelike scene. The

whole setting, the various attitudes of the birds, the insects and flowers are all so natural that we feel that the scene must have been copied directly from life. It is Greek naturalism at its height. Nobody would mistake it, however, for Japanese, though we inevitably think of Japanese parallels; for, in spite of its obvious naturalism, there is a feeling of symmetry, of order, of conscious spacing so characteristic of all Greek work. Thus on each cup are two sets of birds, placed facing each other, with a plant between them—the old heraldic grouping translated into nature; or nature translated into symmetrical grouping.

We can associate these cups with two similar examples found at Boscoreale and now in the Louvre Museum. We owe the preservation of the "Boscoreale Treasure," of which the Louvre specimens formed part, to its burial during the eruption of *Vesuvius* in the year 79 A.D.; an examination, however, of the different pieces makes it clear that they do not all date of this late period, but that they represent a collection ranging in date from late Greek to Roman times. We know that Roman collectors valued particularly "old silver," but that when genuine Greek works were not obtainable they had copies made from older models.

Our only clue, therefore, for determining the date of our silver cups is stylistic; and since their workmanship shows great delicacy and freedom we can place them unhesitatingly in the late Greek rather than the Roman period. As an expression of the late Greek spirit, the representations on these cups are singularly happy. The Greek artists of the fifth and fourth centuries had represented animals in strikingly lifelike manner. But the artists of our cups did not produce only what had been done before. By placing the birds in their natural setting and showing us the plants and insect life with which they were surrounded, they have given their scenes an idyllic quality new in the history of Greek art. They are as representative of their age as *Theokritos* is in the field of literature; and the spirit in their scenes is as different from the fifth-century pictures as

<sup>1</sup> Published in *Art in America*, 1918, pp. 171 ff.

the poems of Theokritos are from the dramas of Sophokles.

In our collection the Italic "cistae" with engraved scenes have not been hitherto represented. A loan, therefore, of an exceptionally good example is very welcome; it has been placed in the gallery of its period, the Seventh Room (Case C). Over one hundred of such cylindrical bronze caskets have been found, chiefly in tombs at Praeneste in South Italy. From their contents—mirrors, strigils, combs, sponges, pincers, rouge pots, ointment jars, hair-

Men and women are shown in an out-of-door scene with horses, birds, and a stag. From the inscriptions, we learn that one figure is Agamemnon, another Ajax; so that we may assume that a Homeric myth is represented; but what the exact incident was, is not clear. The execution is extraordinarily fine and shows the consummate skill acquired by Italic bronze workers in the difficult art of metal engraving.

It is noticeable that the rings for the attachment of the chains by which the cista was carried and of the feet on which the



FIG. 2. SILVER CUPS DECORATED IN REPOUSSÉ RELIEF  
GREEK, HELLENISTIC PERIOD, III-I CENTURY B.C.

pins, etc.—it is clear that they served as toilet boxes; that is, they evidently took the place of the terracotta pyxis of Athenian manufacture, and though less dainty, have the advantage of being more capacious. They are regularly decorated on the body and on the cover with engraved scenes chiefly taken from Greek mythology and in the style of about the third century B.C. The subjects can in many cases not be properly identified, since they apparently do not give the stories in the versions familiar to us; but that is not strange, since the legends passing through an Italic medium might well have been altered here and there to suit local taste; and not having any contemporary literature to guide us, we are naturally sometimes at a loss. This is the case with the representation on the cista in the Museum.

cista rests partly obscure the design. They were evidently added later by another workman who had little respect for the decorator's skilful work.

Everyone who has learned to love the bronze Eros from Boscoreale will welcome its return during the Fiftieth Anniversary Exhibition to its old place in the cubiculum of the Boscoreale Room. The statue was originally found in a villa not far from that in which the Museum frescoes were discovered, both having been saved for our generation by the eruption of Vesuvius. So that the setting in which the Eros is here shown is singularly appropriate. In date, however, the Eros is earlier than the frescoes, being clearly a product of the Greek Hellenistic school (III-I century B.C.) rather than a Roman work. With its buoyant spirit and delicate grace it forms

a striking contrast to the rather academic creations of similar figures by Roman artists.

Within the last ten years, we have been fortunate in being able to form a notable collection of Roman pottery covered with metallic glaze. This rare fabric has only recently received careful attention, and is of special interest as marking the first introduction of the colored lead glazes which are still in general use today. By accessions through Mr. Morgan's gift of the famous Gréau Collection of glass and by the Fletcher bequest, several important pieces of this ware came into our possession; and from time to time we have been able to purchase good, representative examples. So that by now our collection (in the Ninth Room, Case C) is one of the best in existence. Michael Dreicer's loan of an exceptionally fine cup in this technique enhances still further the interest of our collection. It is of the popular bowl shape with two handles and is covered with a bright green glaze; its decoration is not of the usual naturalistic design, but shows groups of fighting horsemen, executed with great spirit and a fine sense for composition.

Lastly we can record a loan to our collection of Roman glass. This collection is now so large and representative that few additions are necessary; but there are several rare techniques which are not yet adequately shown. One of these is that showing serpentine bands of applied threads of glass in different colors, which was prevalent in Gaul and in the Rhine country chiefly during the second century A.D. The workmanship of such vases is generally unusually good, and the shapes are graceful, several being borrowed from Greek forms. To the two examples in our collection, we have now added a third, lent by Miss Miles Carpenter—a small bulbous jar with white and blue bands delicately applied in complicated, serpentine patterns (Ninth Room, Case K). The fine forms, the pleasing colors, and the technical mastery of the decoration make these pieces worthy of close study.

G. M. A. R.

## MEDIAEVAL AND RENAISSANCE DECORATIVE ARTS AND SCULPTURE

THE limited space available for the display of mediaeval and Renaissance decorative arts restricted the choice of this kind of material in the Fiftieth Anniversary Exhibition to a number of objects which may seem small in comparison with the multitude of eighteenth-century works of art described in the preceding article.<sup>1</sup> Nevertheless, the loans with which we are now concerned are all exceptionally interesting and supplement in a most valuable way our permanent collection.

The majority of these loans are exhibited in Galleries J 11-13. A number of fine tapestries are shown in the galleries of Wing H. In the Pierpont Morgan Wing are several remarkable examples of mediaeval enamel—a twelfth-century ciborium of Lorraine workmanship, a thirteenth-century French ciborium, and a fourteenth-century Sienese chalice ornamented with translucent enamel, a signed work by Andrea Petrucci. Standing at the south end of the great hall of this wing is the celebrated bronze Angel from the Château du Lude. This angel, designed to serve as a weather vane, is notable not only for its artistic qualities but also for the name and date upon one of the wings, which make it an exception among the generally anonymous works of Gothic art. The inscription may be translated: "The 28th day of March, 1485, Jehan Barbet, called of Lyons, made this angel."

The earliest of the tapestries, which form an important group among the new loans, is the large fragment lent by Frederic B. Pratt. Of French origin and dating about the first quarter of the fifteenth century, this tapestry, portraying a queen seated in a flowered meadow against a background of glowing scarlet, exemplifies in its perfection the decorative quality which distinguishes these early Gothic weaves. The same beautiful shade of red forms the background of the unusual heraldic millefleurs tapestry lent by Mortimer L. Schiff. In the center of this handsome

<sup>1</sup> BULLETIN, June, 1920, pp. 132-136.